

# De profundis

Jan Pieterszoon Sweelinck (1562-1621)  
ed. Daniel A. Mahraun

[ ♩ = c. 80] *Out of the depths I have cried*

Cantus S  
De pro - fun - dis cla - ma - - -

Altus A  
De - - - pro - fun - -

Tenor T 1  
De pro - fun - dis, de - - -

Quintus T 2  
De pro - fun - - - - - -

Bassus B  
De - - - pro - fun - - dis cla - ma -

B. C.  
Bassus continuus

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4 *to thee, o Lord;*

S vi, cla - ma - - - - vi ad te, ad

A dis cla - ma - - - vi, de pro - fun - - - dis cla - ma - vi

T1 pro - fun - - - dis cla - ma - - - vi ad

T2 dis cla - ma - - - vi ad

B - - - vi, cla - - - ma - - - vi ad

B.C.

# 6 5 4 3#

7 *O Lord, hear my voice.*

S te Do - mi - ne: Do - mi - ne, ex - au - di vo - cem me - am, Do - mi - ne, ex -

A ad te Do - mi - ne: Do - mi - ne, ex - au - di vo - cem me - am, Do - mi - ne, ex -

T1 te Do - mi - ne: Do - mi - ne, ex - au - di vo - cem me - am, ex -

T2 te Do - mi - ne: Do - mi - ne, ex -

B te Do - mi - ne: Do - mi - ne, ex -

B.C.

6 #

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*Let thy ears be attentive to the voice of my complaint.*

11

S au - di vo - cem me - - - am. Fi - ant au - res tu - ae in - ten - den -

A au - di vo - cem me - am.

T1 au - di vo - cem me - am. Fi - ant au - res tu - ae in - ten - den -

T2 au - di vo - cem me - am. Fi - ant au - res tu - ae in - ten - den - tes

B au - di vo - cem me - am. Fi - ant au - res tu - ae in - ten -

B.C.

6

15

S tes in vo - - cem de - pre - ca - ti - o - nis me - - - ae.

A in vo - - cem de - pre - ca - ti - o - nis, in vo - cem de - pre -

T1 tes in vo - - cem de - pre - ca - ti - o - nis me - ae, de - pre -

T2 in vo - - cem de - pre - ca - ti - o - nis me - ae, in vo - cem de - pre -

B den - - - - - tes in vo - - cem de - pre -

B.C.

15

18

S  
A  
T 1  
T 2  
B  
B. C.

ca - ti - o - nis me - - - - - ae. Si in - i - qui -

ca - ti - o - nis me - - - - - ae. Si in -

ca - ti - o - nis me - - - - - ae.

ca - ti - o - nis me - - - - - ae.

6 6

21

S  
A  
T 1  
T 2  
B  
B. C.

ta - tes ob - ser - va - ve - ris, Do - mi - ne,

i - qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne, si in - i - qui -

i - qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne,

Si in -

Si in -

6 6 6 6

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25

S  
Do - mi - ne, Do -

A  
ta - tes ob - ser - va - ve - ris, Do - mi - ne, Do - mi -

T 1  
Do - mi -

T 2  
i - qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne, Do - mi -

B  
i - qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne, Do - mi -

B. C.

6 6 6 5 6

29

*Lord, who will stand?* *But with you there is forgiveness:*

S  
- mi - ne, quis sus - ti - - - ne - bit? Qui -

A  
ne, quis sus - ti - ne - - - bit? Qui -

T 1  
ne, Do - mi - ne, quis sus - ti - ne - bit? Qui - - a a - pud

T 2  
ne, quis sus - ti - ne - bit? quis sus - ti - ne - bit? Qui - - a a - pud

B  
ne, quis sus - ti - ne - - - bit? Qui - - - a

B. C.

6 5 6 6b

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33

S  
- - a a - pud te pro - pi - ti a - ti - o est; et pro - pter le - gem

A  
- - a a - pud te pro - pi - ti a - ti - o est; et pro - pter le - gem

T1  
te pro - pi - ti a - ti - o est; et

T2  
te pro - pi - ti a - ti - o est; et pro - pter le - gem

B  
a - - - pud te pro - pi - ti - a - ti - o est; et

B.C.

37 *and on account of your law I have waited for you, o Lord.*

S  
tu - am sus - ti - nu - i te, Do - mi - ne.

A  
tu - am sus - ti - nu - i, sus - ti - nu - i te, Do - mi - ne.

T1  
pro - pter le - gem tu - am sus - ti - nu - i te, Do - mi - ne. Sus -

T2  
tu - am sus - ti - nu - i te, Do - mi - ne. Sus -

B  
pro - pter le - gem tu - am sus - ti - nu - i te, Do - mi - ne. Sus -

B.C.

6 7 # b b

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40 *My soul thirsts in his word:* *my soul hopes in the Lord.*

S  
A  
T1  
T2  
B  
B.C.

Sus-ti-nu-it a-ni-ma me-a in ver-bo e-ius; spe-ra-vit a-ni-ma  
ti-nu-it a-ni-ma me-a in ver-bo e-ius;  
ti-nu-it a-ni-ma me-a in ver-bo e-ius; spe-ra-vit  
ti-nu-it a-ni-ma me-a in ver-bo e-ius;

40 b # 6

44 *From the morning watch even until night,*

S  
A  
T1  
T2  
B  
B.C.

Do-mi-no. A-cu-sto-di-a ma-tu-ti-  
me-a in Do-mi-no. A-cu-sto-di-a ma-tu-  
A-cu-sto-di-a ma-tu-ti-  
a-ni-ma me-a in Do-mi-no. A-cu-sto-di-a ma-tu-ti-  
A-cu-sto-di-a ma-tu-ti-

44 6 7 6 6 6 #

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*Let Israel hope in the Lord.*

48

S  
na us - que ad no - - - ctem, spe - ret Is - ra - el in Do - mi - no;

A  
ti - na us - que ad no - - - ctem, spe - ret Is - ra - el in Do - mi - no;

T 1  
na us - que ad no - - - ctem, spe - ret Is - ra - el in Do - mi - no;

T 2  
na us - que ad no - - - ctem, spe -

B  
na us - que ad no - - - ctem, spe - ret Is - ra - el in Do - mi - no;

B. C.

52

S  
spe - ret Is - ra - el in Do - mi - no; qui - - - a a - pud Do - mi -

A  
spe - ret Is - ra - el in Do - mi - no; qui - - - a a - pud Do - mi - num

T 1  
qui a a - pud Do - mi - num mi -

T 2  
- ret Is - ra - el in Do - mi - no; qui - - - a a - pud Do - mi - num

B  
spe - ret Is - ra - el in Do - mi - no; qui - - - a a - pud Do - mi - num

B. C.

6 6 6



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*and with him there is*

56

S  
num mi - se - ri - cor - di - a, et co - pi - o - - -

A  
mi - - se - ri - cor - di - a, et co - pi - o - - -

T1  
se - ri - cor - di - a, et co - pi - o - - - - -

T2  
mi - - se - ri - cor - di - a, et co - pi - o - - -

B  
mi - - se - ri - cor - di - a, et co - pi - o - - -

B. C.

# # # 6

59

S  
- - - - sa a - pud e - um re - dem - pti - o. Et

A  
- - - - sa a - pud e - um re - dem - pti - o. Et

T1  
- - - - sa a - pud e - um re - dem - pti - o. Et

T2  
sa a - pud e - um re - dem - pti - o. Et

B  
- - - - sa a - pud e - um re - dem - pti - o. Et

B. C.

*plenteous redemption.*

6 # #

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62 *And he shall redeem Israel* *from all its iniquities.*

S  
i - pse red - i - met Is - ra - - el ex o - mni -

A  
i - pse red - i - met Is - ra - - el ex o - mni -

T1  
i - pse red - i - met Is - ra - - el ex o - mni -

T2  
i - pse red - i - met Is - ra - - el ex o - mni -

B  
i - pse red - i - met Is - ra - - el ex o - mni -

B. C.  
62 ♭ ♭ ♭ # # #

66

S  
bus in - i - - - qui - ta ti - bus e - - - ius, et

A  
bus in - i - qui - ta - ti - bus e - - - ius, et

T1  
bus in - i - qui - ta - ti - bus e - ius, et

T2  
bus in - i - - - - - qui - ta - ti - bus e - - - ius, et

B  
bus in - i - - - - - qui - ta - - - ti - bus e - - - ius,

B. C.  
66 # ♭ 6# ♭ ♭

70

S  
i - pse red - i - met Is - ra - el ex o - mni -

A  
i - pse red - i - met Is - ra - el ex o - mni -

T1  
8 i - pse red - i - met Is - ra - el ex o - mni -

T2  
8 i - pse red - i - met Is - ra - el ex o - mni -

B  
ex o - mni -

B.C.

74

S  
bus in - i - qui - ta - ti - bus e - ius, in - i - qui -

A  
bus in - i - qui - ta - ti - bus e - ius,

T1  
8 bus in - i - qui -

T2  
8 bus in - i - qui - ta - ti - bus e -

B  
bus in - i - qui - ta - ti - bus e -

B.C.

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78

S ta - ti - bus e - - - ius, in - i - qui - ta -

A ex o - mni - bus in - i - qui - - ta - ti - bus e - ius,

T1 - - ta - ti - bus e - ius, ex o - mni - bus in - i - qui - ta - ti -

T2 ius, in - i - qui - ta - ti - bus e - - - ius,

B ius, ex o - mni - bus ex o - mni -

B.C.

6 8 7 #

82

S - ti - bus e - - - ius, ex o - mni - bus in -

A in - i - qui - ta - ti - bus e - ius, ex o - mni - bus

T1 bus e - - - ius, ex o - mni - bus, ex o - mni - bus in -

T2 in - i - qui - ta - ti - bus e - - - ius, ex o - mni - bus in -

B bus in - i - qui - - - ta - ti - bus e - ius, ex o - mni - bus in -

B.C.

7 # 3# 4 6 # # #

86

S  
i - - - qui - - - ta - ti - bus e - - - - - ius.

A  
in - i - qui - ta - ti - bus e - - - - - ius.

T 1  
i - qui - ta - - - ti - bus e - ius, e - - - - ius.

T 2  
i - - - - - qui - ta - ti - bus e - ius, e - ius.

B  
i - - - qui - ta - ti - bus e - - - - - ius.

B. C.

b 6

**Source:**

Jan Pieterszon Sweelinck, *Opera omnia*, ed. B. van den Sigtenhorst Meyer, Vol. VI (Amsterdam: Alsbach & Co., 1957), 142-150.

**The Composer:**

In a Calvinist-ruled Amsterdam, it is significant that the Netherlands' most influential composer and teacher published a collection of motets on Roman Catholic liturgical texts--the *Cantiones sacrae* of 1619. The motets are not cantus-firmus-based, as are his Calvinist psalm settings, but they do represent the only occurrence in Sweelinck's output of a separate instrumental part in a collection of vocal music. These two facts are related in that the Reformers forbade the use of instruments in worship.

**Editorial Method:**

Note values have been halved in this edition, and *Mensurstrich* has been used to avoid visually disrupting the flow and the microrhythms of the individual lines. Ligatures in the original are indicated by brackets above the score. In measure 49, the composer uses black notes to visually paint the word "noctem" (night). Editorial accidentals appear above the score. The continuo realization, and tempo and proportional indications are editorial.

**Notes for Performance:**

In only a few cases in the *Cantiones sacrae* is the bassus continuus part anything more than a distillation of the lowest sounding vocal parts. "De profundis" follows the majority of the motets--including the well-known "Hodie Christus natus est"--in which the instrumental bass part is not independent. It is possible, therefore, that this work may receive a satisfactory performance with no accompaniment whatsoever. Subtle eight-foot flute tones from an organ, however, may enhance the performance and would be wholly appropriate. The translation of the text<sup>1</sup>--Psalm 130--appears above the score to aid interpretation.

1. Ron Jeffers, *Translations and Annotations of Choral Repertoire*, vol. I: Sacred Latin Texts (Corvallis, Ore.: earthsongs, 1988).